THE WEEKLY MAGAZINE 10 CENTS

JAZZ INFORMATION

VOLUME ONE APRIL 5, 1940 NUMBER 28

YANCEY ON VOCALION RACE LIST

Jimmy Yancey, Chicago blues pianist who had never recorded until Dan Qualey went to Chicago a year ago to wax him, is making piano accompaniments for Vocalion's race records.

Yancey's "The Fives" and "Jimmy's Stuff", released on Qualey's Solo Art label, were the first recordings made by one of the earliest boogie woogie players.

Jimmy now turns up on Vocalion accompanying the blues singing of Charlie Segar, a pianist in his own right. The first coupling, "Key To The Highway" and "Stop And Fix It Mama", was released last week.

PHILADELPHIA HOT CLUB NEWS

Philadelphia, April 3. -- Last Saturday marked the second general meeting of the Philadelphia Hot Club in the studios of station WHAT.

New officers were elected. Roy Mitchell is now chairman, and his assistants are Howard Rosenfelt and Jan Kindler.

Because the numerous club members live in such varied sections of this rambling city, it would be almost impossible to accommodate a general record session at any one member's home. Therefore, the city was divided into districts, with one member from each volunteering to serve on an Executive Committee.

The committee consists of Mollie Friedman of Elkins Park, Dick Fer-

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Chicago

Chicago, April 2. -- Simultaneously two familiar bands move into downtown Chicago. Bob Crosby returns to the Blackhawk on April 12, replacing Ozzie Nelson. On the same day Ben Pollack comes cross-country into the Panther Room, replacing Clinton. Crosby is back after eleven months, Pollack has been absent for almost that many years.

The Pollack date is something of

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KIRBY BAND OPENS AT BEACHCOMBER

New York. -- John Kirby's band, with Buster Bailey, Charlie Shavers, Billy Kyle and O'Neil Spencer, began a run at the Beachcomber last week.

HRS Records Bechet and Muggsy

MONK HAZEL BACK IN NEW ORLEANS

New Orleans, April 3. -- They nearly all come back.

To the ranks of the old-time New Orleans musicians (including Nick LaRocca, Tom Brown, Larry Shields, Sidney Arodin, Sharkey Bonano and many others) who can be found in their native haunts may now be added the name of Arthur "Monk" Hazel.

Monk, back from a five-year sojourn in Hot Springs, is holding forth with a five-piece combination at Pete Herman's Club in the French Quarter. And Monk rates the top billing, what with doubling on drums, cornet and mellophone, although the band is known as Lloyd Dantin's.

Remembered for the two Brunswick records he made in 1931 under his own name, but whose work may be followed on a great variety of

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JAZZ BROADCASTS AT HARVARD

Cambridge, April 2. -- The Harvard Crimson Network, consisting of one station in Cambridge which will start broadcasts in April, features two programs of hot jazz conducted by undergraduates.

The first is a record program in which the styles of present-day bands and musicians will be traced from their origins, by means of earlier recordings lent by local collectors. The program is in the hands of a committee of six including Grover Sales, President of the Boston Hot Club, and James Higgins, former jazz critic for the Harvard Advocate.

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ADDISON IN; CLARKE, MYERS OUT

New York. -- Personnel changes are happening rapidly in Sidney Bechet's quartet at Nick's.

Bernard Addison replaced Charlie Howard on guitar; drummer Kenneth Clarke has left, and Wilson Myers, bass, turned in his notice.

Ferdinand Arbello, trombone, returned to Zutty Singleton's group at the same spot as Claude Jones, who had been subbing for him, went back to Coleman Hawkins' band for a week at the Apollo Theatre.

FEATURED ON TWELVE INCH DISCS AS SOCIETY RETURNS TO NEW WAX FIELD

New York.-- The Hot Record Society entered the field of new records again last week, when Steve Smith held his first recording date in several years.

Last Thursday, March 28, Smith supervised four twelve-inch sides by a quartet which comprised Muggsy Spanier, cornet; Sidney Bechet, clarinet and soprano sax; Carmen Mastren, guitar, and Wellman Braud, bass. The quartet, to be named the "Bechet-Spanier Big Four", waxed "Sweet Lorraine", "Lazy River", "Four Or Five Times", and "China Boy".

These sides, scheduled for immediate release, mark the revival of the Hot Record Society's "Original" label after a period during which the Society's activities were confined to reissues. With the exception of the Jimmy MacPartland waxings made in Chicago in 1936 and released by the HRS last November, the only other Originals were five sides by a Pee Wee Russell pick-up band and two by a trio of Russell, James P. Johnson and Zutty Singleton, which introduced the label two years ago. Further sessions are to be held soon.

Although Bechet and Spanier had just made other private recordings -- Sidney for Blue Note, Muggsy for Commodore -- the HRS mixed date was their first appearance together, as well as Muggsy's first recording work with colored musicians in many years. Carmen Mastren, the other white man on the session, has just left Tommy Dorsey. Braud, formerly with Duke Ellington for many years, has been playing with Edgar Hayes and on many race records.

New York

New York, April 5. -- The Sunday afternoon session at Nick's on March 28 featured Hot Lips Page, trumpet; Claude Jones, trombone; Rod Cless, clarinet; Art Hodes,

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JOE BUSHKIN JOINS TOMMY DORSEY

New York. -- Joe Bushkin, young pianist who left Bunny Berigan to play with the small bands of Muggsy Spanier and Joe Marsala, is to join Tommy Dorsey this week in the latest of a series of changes by which Dorsey is revamping his orchestra.

Recherche du Temps Perdido

by GEORGE FRAZIER

Ten, fifteen years ago jazz was a pretty glowing affair, blessed, above all things, with the benediction of intimacy. Jazz was practically an obscure art and the people who followed it were a wilful little cult and the boys who took the solos didn't do it to make history or because Goodman might be looking for a new trumpet man, but simply because the spirit was upon them. I suppose that that's one damn good reason why the current recordings produce few things as heartfelt as the stuff we used to get from Bennie (sic) and Jack and all the rest of the boys on the old Pollack and Nichols faces. Ten, fifteen years ago jazz was something for the select and the biggest kick you could possibly get was to meet someone who was as devout about Beiderbecke as you yourself were.

But what you have today (and I mean this as no reflection upon the nice, pleasant kids who are trying so desperately to learn what all the shooting's for) is a considerable number of dirty bastards who have taken much of the excitement out of what was a rhapsodic art in days gone by and who have, to point out one screaming symbol, made a shameful exhibitionist out of a musician as bountifully endowed as Harry James (Oh, he can play fine, if only the dirty bastards would let him).

What you have today (Yup, I agree with Whitney Becker. He's my kind of guy.) is the label boys, and they're bad. They're real pains in the ass and they're the latest stage in the progression that began with New Orleans and went through Oliver and Louis and Bix and the Chicagoans and Fletcher and Duke and Goldkette and Pollack and Benny's I Gotta Right To Sing The Blues and West Fifty-Second and the thing called Swing.

Ten, fifteen years ago we were every bit as dreadfully earnest as the kids are today, but I think we were a hell of a lot more sensible. We were thankful for Teagarden in Louise, but we didn't condemn Pollack because the record was mostly sweet. We didn't go around talking about original labels and chasing after stuff merely because it happened to be rare. The great big wonderful thing to us in those days was the music. Oh, sure Bix the man was becoming a legend, but the thing that attracted us to him wasn't a drab book by an English instructor's wife but the music that came out of the man's horn.

We had a sense of values in those days. We liked Gershwin and Rodgers and Hart and Vincent Youmans and the Berlin of the Music Box Revue. We didn't insist that Gershwin stunk merely because he wasn't hot, but, on the contrary, we were extremely grateful for the genius that gave us songs like Someone To Watch Over Me and The Man I Love and Embraceable You. We liked Louis, but we didn't insist that he was greater than Richard Rodgers because he could improvise, while the latter was just a composer of popular tunes. We realized the folly of such a comparison and we were right, because although we knew that Louis was the high man in our music, we knew too that Manhattan and You Took Advantage Of Me and Here In My Arms were valid and quite possibly abiding music. Yes, I think we had a sense of values in those days.

I grew up on Ellington and after more than a decade I'm still convinced that his is the greatest band ever organized (and, to carry it further, Duke and Basie and sometimes Crosby and, once in a while, Goodman are the only large groups that thrill me today). The terrific thing about Ellington's music is that it is Negroid and that it has never been otherwise. He did undergo one brief, heartbreaking period when he didn't know which way to turn and gave us, as a result, some attempts at Significance that did not come off at all well, but night in, night out, he's the works. And that, I feel, is not only because he is a leader, composer, and arranger of superlative talent, but because he is a sincere man, because, if you will, he is People. He would infinitely prefer to be a first-rate Negro than a second-rate white man, and therein lies the secret of his accomplishments.

Take, on the other hand, a band like Charlie Barnet's. Charlie is one of the most gifted musicians of my acquaintance and there are few finer tenor players anywhere, but he makes the palpable mistake of confusing himself with several other guys. If he had any sense -- and taste, if you will -- he wouldn't try to ape the best band in the business. The one incomparable thing about Duke's band is that it is really incomparable and inimitable, and when a kid like Barnet tries to capture the Ellington magic by means of some inadequate musicians he's giving us neither flesh, nor fish, but something foul.

There isn't any thesis to this. It's just something that's been griping me a long time. When Duke and Basie played at the Southland in Boston for a period extending over two months and the label guys around town were conspicuous by their absence, I think the label guys gave me their number. They're the bright boys who have to have the original label of Changes Made with Muggsy, but who wouldn't walk a block to hear the man in person. Listen, don't pity Bix. Bix died in 1931 and got a break. Oh, he got a break all right. He never met any label guys, did he?

READERS' COMMENTS

Stapleton, S. I.
March 20

To The Editor:

I suggest that you list each week as issued all the commercial and pop swing records that might be of interest to collectors in the future, in addition to the present excellent reviews of the more nearly hot discs. If your listings were complete, files of Jazz Information would form a valuable reference work. Some of the ensemble commercial stuff may come to be more highly regarded in the future.

Dr. J. L. Southworth.

San Marino, Calif.
March 22

To The Editor:

Your paper becomes increasingly valuable to me with every issue. The thing I like best about Jazz Information is that it is definitely not a "fan magazine". It is all very well to tell the kiddies about Tommy Dorsey's new spats or Artie Shaw's skinned knuckles, but let us have at least one publication in the country designed for the near-adult mind.

You ask for suggestions — here are a few: the "New Records" column is fine but why not expand the "Collectors' Items"? No paper gives anywhere near enough information to suit me.

Don't be afraid of becoming too technical in the articles you publish. In the "Safety Valve" department let us have heated discussions of all the major and minor points of jazz. When a new art-form is healthy and growing critics always disagree, as witness the furore when Cubism first appeared forty years ago. When the art is

(Continued on Page 6)

NEW RECORDS

JESS STACY (Commodore 529) You're Driving Me Crazy (piano solo) -- She's Funny That Way (duet with Bud Freeman, tenor sax).

Like the twelve-inch solos made at the same date ("Ec-Stacy" and "The Sell Out"), this new record reminds us that Jess Stacy is associated with the group of New York and Chicago musicians whom the years have led more and more into playing "advanced" jazz. Their environment changed, and their music had to change with it. Out of this group Stacy most of all -- perhaps Stacy alone -- has shown the sincerity, musical ability and personal integrity needed to keep his music fresh and real. That is why we will not quarrel with his delicacy, although it may seem excessive. Like too few other pianists, Jess is trying to get the most out of the piano.

"You're Driving Me Crazy" takes a light, easy tempo and moves to its conclusion with no climax but no loss of interest. Jess' left hand is as intricate as ever, his right as sure and powerful. The extent to which he's filled with his own ideas is revealed in the number of whole expressions (from his waxed compositions) which turn up in this improvisation on a familiar theme. On the reverse, Stacy has a number of good ideas; but the side does not gain by the presence of Bud Freeman's prettiest tenor sax; and Stacy's dull chording behind him is especially unfortunate in view of the skill with which he usually backs even a vocalist.

HORACE HENDERSON'S Orchestra (Vo 5433) Kitty On Toast -- Oh Boy, I'm In The Groove. Peewee Jackson, Emmett Berry, trumpets; Ray Nance, trumpet and violin; Edward Fant, Nat Atkins, trombones; Willie Randall, Dalbert Bright, Elmer Williams, Dave Young, saxes; Horace Henderson, piano; Hurley Rawey, guitar; Jesse Simpkins, bass; Oliver Coleman, drums; Viola Jefferson, vocal.

This first record by Horace Henderson's orchestra gets an extra push on the label: "Fletcher Henderson conducts." Both arrangements are by Fletcher, and good examples of his simpler work.

The band is well-rehearsed and far from noisy; its style, to judge by this disc, is crossed between the late Fletcher riff-music and a Basie influence, suggested by some of the soloists, the rhythm section and the piano of Horace Henderson, who used to know better. "Kitty On Toast" begins with a competent violin solo, slips through a piano chorus and features Nance again on trumpet at the end. "Oh Boy" features solos by Fant, Berry, Horace, Young and Nance. Fant and Young seem a little weak; the trumpeters play with conviction, although not much style.

SHERRY MAGEE'S Dixielanders (Vo 54-36) Bluin' The Blues -- Satanic Blues. Herman Drewes, trumpet; William Drewes, trombone; Gus Fetterer, clarinet; Henry Schmier, tenor sax; Harry Ford, piano; Arnold Fishkind, bass; Fred J. Bauer, drums.

Not as successful as the band's first coupling ("Tin Roof Blues -- Shake It And Break It"), this disc still furnishes a good example of a group playing the very white New Orleans of the Original Dixieland. The soloists are adequate, nothing more; the rhythm quiet and accurate, not sensational. The ensemble, which is what matters here, has an easy, very close roll. "Bluin' The Blues" is not as good as it might have been, to judge from the band's other record. After a weak beginning, it picks up and rolls nicely through the familiar old tune.

BOB CROSBY'S Bob Cats (De 3055, 30-56) So Far, So Good -- You Oughta Hang Your Heart In Shame; A Vous Tout De Vey, A Vous? -- Mama's Gone Goodbye. Billy Butterfield, trumpet; Warren Smith, trombone; Irving Fazola, clarinet; Eddie Miller, tenor sax; Jess Stacy, piano; Nappy Lamare, guitar; Bob Haggart, bass; Ray Bauduc, drums; Martion Mann, vocals.

These also go under the name of Dixieland; but (granting that they are four of the Bob Cats' least Dixieland and most commercial efforts), a comparison will show how much the original form has been modified. The first three titles are pops, and the third especially trashy. "Mama's Gone Goodbye", an old New Orleans number (Piron and Bocage), is much better. Solos by Stacy, Miller, Fazola and Smith, plus tasteful obbligato playing by Butterfield, make useful contributions.

FRANKIE NEWTON'S Cafe Society Orchestra (Vo 5410) Vamp -- Parallel Fifths. On these sides, recorded some time ago, Newton's band was augmented to eleven men: three brass, three saxes and four rhythm. It is refreshing to find a band-leader so evidently and seriously looking for new effects which are not merely superficial; and yet the results are not very good. Not only the titles but the music itself shows a certain self-conscious awareness of the mechanisms of the arrangement. More than once a difficult balance is obscured by poor recording. As for the soloists, we find Dickie Wells, with his trombone spot on "Vamp", the only interesting one. Tab Smith's masterful alto sax is as cold as ever, and Newton's muted trumpet as pretentiously restrained.

NOTICE

Because of the large number of less important records which came up for review this week, space limitations have forced us to postpone reviewing the Decca album of Chicago jazz until next week's review column.

COOTIE WILLIAMS' Rug Cutters (Vo 5411) She's Gone -- Beautiful Romance. The Ellington small band returns with a rather negligible coupling. "She's Gone", a blues, has a comic vocal by Cootie and some of his familiar mute playing, with the Duke's right hand borrowing from the blues pianists. The coupling is a cute tune, arranged to display itself; solos by Cootie and Harry Carney (baritone).

ORAN "HOT LIPS" PAGE'S Band (De 77-14) Gone With The Gin -- I Ain't Got Nobody. Hot Lips Page, trumpet; Jimmy Powell, Buster Smith, altos; Sam Davis, tenor; Jimmy Reynolds, piano; Abe Bolar, bass; Ed Connery, drums.

"Lips" Page fails to live up to his possibilities by a long shot in this coupling (which is listed with the Decca race records). The first title, a fast riff original, has almost nothing of interest; "I Ain't Got Nobody" features only a little average trumpet, some jump tenor and wacky alto, plus a vocal by the Harlem Highlanders.

BENNY GOODMAN SEXTET (Co 35404) Till Tom Special -- Gone With "What" Wind. Benny Goodman, clarinet; Lionel Hampton, vibraphone; Count Basie, piano; Charlie Christian, guitar; Artie Bernstein, bass; Nick Fatool, drums.

The presence of Count Basie at the piano, and the efforts of the rhythm section to follow the Basie drive more closely than usual, make this Sextet coupling somewhat more lively and powerful than the ordinary. The style of the music remains the same: the typical riffs of the small Goodman combination, augmented with a few special Basie figures, and played as smoothly as possible, and with little swing. On their own level these are unusually successful sides; but that level is one on which the natural vigor of jazz has been eliminated.

ARTIE SHAW'S Orchestra (Vi 26543) Frenesi -- Adios, Mariquita Linda. If this first coupling by the returned Mr. Shaw is any example, he has now given up the idea of being king of swing. The two "Mexican" tunes are played pleasantly enough by the thirty-one piece recording outfit. Every now and then the violins stop, the rhythm section is heard, and Mr. Shaw, or some other

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ORIGINAL RECORD LABELS PART THREE

By

William C. Love

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8182 - 8188

- 40 -

8352 —

- 42 -

7178 - 7985

- 41 -

5000 - 7014

- 43 -

10000 —
8000 —

- 45 -

19233 - 19947

- 44 -

18255 - 18850

- 47 -

21155 - 22267
All V-38000's

- 46 -

20031 - 21150

- 50 -

25024 - 25650

- 48 -

22298 - 25019

- 49 -

25657 —

William C. Love's
ORIGINAL RECORD LABELS
Will Be
CONTINUED NEXT WEEK

JAZZ INFORMATION

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COLLECTORS' ITEMS

Fred R. Miller writes that his problem disc of last week, the Kentucky Serenaders' "Aunt Hagar's Children Blues -- Shake It And Break It" (Regal 9134), has been identified with the help of Anthony Rotante of the Bronx, who has the same record (master numbers 41925 and 41924) on Emerson 10439. On the Emerson record, the band is given its correct name -- Lanin's Southern Serenaders! "We can hardly escape the inference," Miller writes, "that we have here the old Red Heads --- Nichols, Mole, J. Dorsey on clarinet, perhaps Schutt at the piano and Berton on the wood-blocks and cymbals". It's worth mentioning in this connection, perhaps, that Schleman's "Rhythm On Record" lists, among the records of the Arkansas Travelers, three Gennett couplings under the name of Sam Lanin's Famous Players, "with Frank Teschmaker, clarinet" (yeah?). One of these is "Aunt Hagar -- Shake It And Break It", Gennett 9150 (!) Schleman is full of strange inaccuracies: is this the same record?

* * *

Bill Love of Nashville, the results of whose original label researches are now appearing weekly, has gained the gratitude of the "heavy" collectors and the scorn of some others, who relegate him to the "lunatic fringe" of the jazz field. We make no apologies, nor does Mr. Love. No one suggests that the original label is as important as the music itself. But quite aside from the decorative value of the series of label illustrations, this work of industrious documentation was, in our opinion, well worth preserving.

Anyway, Bill turns the tables on the lunatic fringe in a recent letter. "Speaking of obscure items", he says, "it sounds like sour grapes on the fellows who send in 'rare' finds, but I've personally listened to and thrown away every one of those records you mention in Number 26. There is nothing listenable on any of them except the Kansas City Frank Paramount 12898. This record does not have Tesch or Muggsy, but nevertheless is good. The cornet, probably Wingy (?) is pretty good; clarinet Chicagoish and good; piano very good."

We are glad to have the chance of agreeing with Mr. Love and making this point clear. Almost all the records mentioned in this column are of secondary importance; many are quite negligible. Collectors who confine their activities to mulling over third-rate items, and looking for personnels of completely worthless discs, are missing the only purpose of collecting, which is to hear the music at its best. Two qualifications must be made, however: hot records have not yet, thank God, been arranged in a neat, universally accepted order ranking from A to F; second, it seems quite permissible to be a little curious about the identity of a good trumpet player on some obscure disc. Even though neither the trumpeter nor the record will stand comparison with Armstrong in "Wild Man Blues". This curiosity will continue as long as the documentation of hot records remains incomplete; and that is one of the reasons for this column.

* * *

Hoyte Kline writes from Cleveland with full particulars on the rare Lois Deppe Gennetts with Earl Hines, which he acquired last week. The records are "Southland" (11-669B) -- "Some Times I Feel Like A Motherless Child" (11670A), Gennett 20021, and "Isabel" (11668A) -- "For The Last Time Call Me Sweetheart" (11671A), Gennett 20022. The discs are labeled "Lois B. Deppe, Baritone / Earl Hines, Piano acc."

"Lois B. Deppe, baritone, works in Cleveland at a colored night club, the Cedar Gardens," Kline writes. "We usually stop in at the Cedar Gardens for ribs after a colored dance, and we got to know Lois, or Louie as we call him, rather well. He told us about making these sides with Earl, and said further that he had found Hines playing in a club in Pittsburgh years ago, recognized his talent, and hired him as accompanist.

"Bill Russell is authority for the statement that these are the rarest Hines records known, even rarer than the fabulous QRS solos; but of course they're not as valuable, because Deppe sings in the Jules Bledsoe manner. They're interesting records, though, as Earl takes a chorus on every side except 'Southland', and he plays the intro on that one. The style is rather raggy but his fine right hand is easily heard, and would be recognized even if his name wasn't on the label. Bill Rosenberg was quite interested to hear them, and commented on how Earl's style changed after he worked with Louis Armstrong. Although this is probably true, Hines told me long ago when we were discussing 'trumpet-piano' style that he thought he'd have developed it anyway, even if he had not met Louis. He had been interested in trumpet, and had played one on and off, as a kid."

Kline also presents a problem: an old Okeh (on label No. 15), Okeh 8154, master numbers 72587a and 72592b. It's a vocal, with the general atmosphere of a Clarence Williams accompaniment; no titles or artists' names appear on the label. The tune is "He is never gonna put me down" or something similar.

* * *

Concerning the Virginia Liston "Jailhouse Blues" (Okeh 8122), on which Sidney Bechet is listed as guitar accompanist, Herman Rosenberg now informs us that Sidney does actually play guitar. Meanwhile through the courtesy of Dave Stuart of the Jazz Man Record Shop we have been able to hear the disc. If it's really Sidney and not Joe Bechet, we're afraid Pops is not the Grand Old Man of the Guitar.

READERS' COMMENTS

(Continued from Page 2)

old and worn out it is possible for critics and others to nail it to the wall with neat definitions. Biographical research and inquiries into the structure of jazz interest me very much. I may be wrong, but I am convinced that jazz is worth serious study by competent experts.

The "Original Labels" article in the March 15 issue was of great interest to many collectors, I am sure.

In short, let us have more about records, old and new, and more articles on every aspect of jazz music.

Jack Curtiss.

Classified

JAZZ RECORD EXCHANGE: Send to 529 N. Hill Ave., Pasadena, Calif., for new list. Send trade and want lists to new Trade Dept. at 61 S. Berkeley Ave., Pasadena, Calif.

RAREST HOT RECORDS FOR SALE. Paramounts, white label Vocalions, Okehs, etc. F. M. Kelly, 15 East 1st Street, Jacksonville, Fla.

RACE PIANO SOLOS WANTED; will pay cash or trade. State condition. Box 44 c/o Jazz Information.

THIS CLASSIFIED SECTION will appear next in the May 3 Jazz Information. Deadline April 30. 15 cents a line, payable in advance of insertion.

NEW RECORDS

(Continued from Page 3)
soloist, begins noodling. You may find this music listenable, as we do in fact; but it has no unity of style or purpose. An innovation of any importance it certainly is hot.

BENNY GOODMAN'S Orchestra (Co 35-410) Night And Day -- Beyond The Moon. These two commercial treatments (still on the "Jazz Masterwork" label!) are performed as smoothly as you expect. Incidentally, we've never heard a satisfying "swing" version of "Night And Day". Solo work on these two sides is negligible. Toots Mondello's sweet alto solo on "Beyond The Moon" displays his command of his instrument.

BOB ZURKE'S Delta Rhythm Band (Vi 26526) Tom-Cat On The Keys --- Everybody Step. Two competent pieces by the Zurke band display the leader's piano in its incongruous mixture of styles, and also (on "Tom-Cat") a spirited and excellent trumpet solo by Sterling Bose.

JIMMIE LUNCEFORD'S Orchestra (Vo 5395, 5430) Blues In The Groove -- I'm In An Awful Mood; It's Time To Jump And Shout -- Pretty Eyes.

After its surprising "Uptown Blues", the Lunceford band returns to its Harlem-powerhouse stuff. The "Blues In The Groove" and "Jump And Shout" are Eddie Durham arrangements, the other two by Moore. All typical Lunceford, well played.

JACK TEAGARDEN'S Orchestra (Va 82-09, 8218) Me Melancholy Baby -- If I Could Be With You; Can't We Talk It Over -- The Blues.

Vocal refrains and trombone solos by Jackson T. give the three standards some degree of interest. The blues is a better side, still not good; a casual arrangement, some familiar trombone choruses, and a typical, overdone solo coda. Teagarden's work on the Metronome All-Star date remains his best recent playing.

BIG BILL (Vo 05404) Don't You Be No Fool -- Jivin' Mr. Fuller Blues. The second side, an answer to Blind Boy Fuller's "Jivin' Big Bill", is good and funny enough; but "Don't You Be No Fool" is as good a blues as Big Bill has turned out in a long time. Verses, singing and accompaniment are all first rate. On this side Bill calls the piano player "Mr. Josh", which suggested a comparison. Since this side, like Lonnie Johnson's Bluebirds, was made in Chicago, we're inclined to think the pianist here is also Altheimer. The style is similar, but more vigorous; which would be a natural change in accompanying the simpler, less sentimental Big Bill.

ROOSEVELT SCOTT (Vo 05415) Look Up And Down -- Panama Special. The low down blues, abruptly worded and sung, with a crude piano and drum accompaniment. Roosevelt Scott has not the same clear shouting quality as, for instance, Big Bill; but his blues are authentic, and worth hearing. This is his best coupling to date.

LONNIE JOHNSON (BB 8387) Trust Your Husband -- Jersey Belle Blues. Lonnie Johnson, singing and playing guitar, with Joshua Altheimer as piano accompanist, does his usual good job on two original blues. We hope the moralistic trend of his recent records, which appears again on "Trust Your Husband", is not permanent; "Jersey Belle" is a good deal better.

LEE BROWN (De 7710) Rolling Stone -- Howling Man Blues. Brown sings well, in a style not unlike Johnnie Temple's, although less forceful. The accompaniment, besides a good piano and bass, features a lot of trumpet which sounds so much like Henry Allen that it couldn't possibly be anyone else.

WINGY CARPENTER'S Wingies (De 7711) Team Up -- Rhythm Of The Dishes And Pans. Charlie Carpenter, one-armed Negro trumpeter now playing at the Village's Black Cat, turns in two jump sides which display his own trumpet playing, Edward J. Allen's good though imitative piano, and a good electric guitar.

BLUE LU BARKER (De 7713) Jitterbug Blues -- Down In The Dumps. Accompanied by two typical Decca "race" house bands, the nosiest of the blues singers turns out two of her better sides. "Down In The Dumps" has no connection with the Bessie Smith recording of the same title. "Jitterbug Blues", on which Henry Allen seems to be at his worst, is pointed and amusing.

SALLY SAD (Va 6040) Shadow Blues -- Gin House Blues. An unusually good race reissue brings under the "Sally Sad" pseudonym an old-time blues singer of more than ordinary talent. The piano accompaniment includes, on one side, the ominous phrase which appears in the accompaniment of Bessie's "Mean Old Bed Bug Blues". The master numbers are 14982 and 14987.

THE SCARE CROW (Va 6041) Want Your Ashes Hauled -- Ornery Blues. Another puzzling item is labeled "vocal with piano accompaniment" on both sides. The second side, which fits that description, is sung by a man with a pleasant voice, which he uses somewhat in Bessie's style. The other side is accompanied by a trumpet, sax, piano, banjo and traps; poorly recorded and not very interesting. Master numbers 16612 for "Ashes", 16976 for "Ornery".

SCRAPPER BLACKWELL (Va 6042) Down South Blues -- Blue Day Blues. Also a reissue, but under the right name of the artist, this coupling offers two excellent blues in the folk style, with a good guitar accompaniment.

SOUTHERN BLUES SINGERS (Va 6043) Light House Blues --- Old World Is In A H---- Of A Fix. These can be skipped; the first side (14977) is by a male quartet, accompanied by piano, singing rather nondescript blues. The second (1722), from a Crown master, is an old recorded sermon, with congregation, such as appear on the "sacred" race lists.

JIM JAM, The Singing Tailor (Va 60-44) Thirty Eight -- Diamond Ring Blues. Two cheap vocals by washboard groups; the only kicks are in the lyrics.

THE GIRL FRIEND (Va 6045) Good And Hot -- Can't Get Enough. This singer is a little better than mediocre, but her accompaniment is poor and the verses uninteresting.

MONK HAZEL BACK IN NEW ORLEANS

(Continued from Page 1)
other discs produced during a stay in New York, Monk is the real punch with a particularly lusty cornet and mellophone style, although he has always considered drums his instrument.

Monk used to play like Bix (really Emmett Hardy, he says, because Emmett was Bix's teacher) but he deliberately forgot it to develop his own style and avoid being called an imitator. Now it's a fluid blues style that distinguishes his work. He came to be the favorite of the Jimmy Dorsey musicians during their engagement just closing at the Hawaiian Blue Room of the Roosevelt. Dorsey himself advised Monk against learning to read the cornet parts, something he has neglected but has been intending to do in the last fifteen years or so.

"You play elevenths and thirteenths now that you'd be afraid to try if you learned to read," Jimmy Told him.

An unusually modest fellow himself -- he'd much prefer to sing the praises of Emmett Hardy than his own -- Monk characteristically is predicting a future for the band's 23-year-old tenor and clarinet, Leonard "Boogie" Centobia. Once he forgets himself and feels the music he plays things on the clarinet that nobody else has played, according to Monk. Others in the combination are George Hartmann, bass and trumpet; Roy Zimmerman, piano, and Dantin, guitar.

It wouldn't be surprising to see Monk and this bunch on records soon, and by that time the band may be established in the hostelry where Hazel's name was first placed before the record-buying public. The Bienville has recently reopened and is getting ready for a band.

-- Orin Blackstone.

Chicago———

(Continued from Page 1)

a surprise, since four other groups had been rumored to do the next turn at the Panther Room. The repetition of such willy-nilly rumors on radio announcements from the Sherman begins to sound like confusion in the front office, or braggadocio press-agentry.

Trumpeter-drummer Phil Dooley has started on a big band venture with the paternal sponsorship of the Palmer House, where his jazz quartet has been relieving the big bands in the Empire Room for two and a half years. Try-outs and arrangements are on the fire this week.

The reaction to Phil's "business man's jazz" is varied. Carmen Mastren sat in with the group almost nightly jamming on fiddle during the Tommy Dorsey stay; Buddy Rich found something archaic in their attack; Hal Kemp instructed his drummer to get ideas; dancers mob the floor for the quartet. One of Dooley's tricks becomes obvious after several listenings. Namely, his repertoire and rhythm is planned to contrast with the outfit which he is at the moment relieving.

Following the demand, three Midwest papers have recently installed record review columns. Hot music gets the nod only in Jean Ensinger's department in the Chicago Sun American. The Milwaukee Journal and the Chicago Sun Times lean away.

-- John Steiner.

PHILADELPHIA HOT CLUB NEWS

(Continued from Page 1)

rick of Germantown, Berrell Evans of the Main Line, Walter Wilson from the University of Pennsylvania, and Bob Hofstadter from the downtown district. Each of these group leaders has a large collection of records and will sponsor sessions, inviting members from his section to enjoy them, and to encourage trading.

The Executive Committee recommended Jazz Information to members as a "must" publication, pointing out that many Philadelphia members have made valuable contributions to the Discography, run every week.

Another committee consisting of Leonard Kaplan, Walter Wilson and Larry Mallery will endeavor to locate rare records in the combined collections of Philly enthusiasts.

The club's radio program is presented twice weekly over station WHAT, 1310 kilocycles. Wednesdays at 10:30 p. m. records from the Golden Era are played; Saturdays at 11:00 p. m. new releases of the week are reviewed. These programs are under the direction of Larry Mallery.

-- Nancy Givan.

JAZZ BROADCASTS AT HARVARD

(Continued from Page 1)

The other is a live program built around a small jam outfit under the direction of Mike Levin, record editor of the Cleveland News and Harvard Crimson. Mike, one of the best pianists in these parts, will be at the keyboard and will also arrange. The rest of the band includes Johnny Harlow, trumpet; Hal Jacobs, clarinet; Mike Segal, tenor; Joe Hickey, bass; Eddie Hunt, guitar; George Olsen and the writer sharing the skin department. It is expected that musicians from bands playing around Boston will be asked to sit in as featured guests.

Ted Locke, well-known jazz critic and collector, delivered the first of a series of talks on the History of Hot Jazz at the Boston Hot Club on Friday, March 22. There was a large turnout, and Locke's comments were received surprisingly well, in view of the diverse tastes of the audience. These talks will be continued every Friday evening, with the regular record sessions on Wednesdays. Sunday afternoon swing concerts are being arranged for April.

-- Charles Miller.

New York———

(Continued from Page 1)

piano; Wilson Myers, bass; Sidney Catlett, drums.

Meade "Lux" Lewis is out of the Cafe Society and, apparently, out of the Boogie Woogie Trio as well.

Bill Coleman, trumpet, and Herman Chittison, piano, are the latest of the expatriate American Negro musicians to return to the United States.

Mel Powell's small combination, still playing Monday and Tuesday nights at Nick's, has attracted the attention of many who went to hear Zutty or Bechet.

Ollie Shepard, Decca blues vocalist and piano player, is working at the Massapequa Cafe, on 116th Street between Seventh and Eighth Avenues. He hopes to bring to New York Edgar Saucier, the alto soloist on his early Decca waxings.

DECCA RECORDS MANY RACE ARTISTS

New York. -- Decca race record official Mayo Williams returned from a trip to Chicago with four of Decca's blues singers, who made records here April 33 and 4.

Roosevelt Sykes, the Honey Dripper, cut ten sides with Jonah Jones, trumpet, and Sidney Catlett, drums. Peetie Wheatstraw, the Devil's Son-In-Law, was accompanied by the same musicians and Lil Armstrong, piano. Johnnie Temple used Buster Bailey, clarinet; Sam Price, piano; Albert Casey, guitar, and Herbert Cowans, drums. Price is now playing piano with Joe Brown's trio at Doherty's, 3733 Boulevard Junction, Corona.

George Guesnon, New Orleans vocalist, recorded with Wingy Carpenter's outfit, including Wingy, trumpet; Edward J. Allen, piano; Jimmy Shirley, guitar; and Bob Warren, drums. One of his recordings was "Iberville and Franklin", dedicated to the memory of Johnny Lala.

Guesnon had news of Little Brother, blues singer and pianist with whom he has recorded. Little Brother, whose real name is Ural Montgomery, has been in the asylum at Jackson, Miss., for the past six months.

HOT IN MILWAUKEE

Milwaukee, April 1. -- A duet with kicks is at the bowling alley at 65th and National. Consists of a hot accordion (anyway a good try at hot) played by Tommy Rickert, and trombone, Harold Becker. Al Gullickson, familiar keyboard man in Madison and Milwaukee, is currently doing an entertaining job at the East Side Spa.

Hot, if rough, choruses pop out of the gigging quartet composed of Elmer Krueger, trumpet, Al Gerlach, piano, Ray Sherman, violin, and Russ Eggert, drums.

J. S.

Will Bradley's band, still at the Famous Door, took on Nick Caiazza, tenor sax, and Al Mitchell, trumpet, to replace Peanuts Hucko and Herbie Dell.

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